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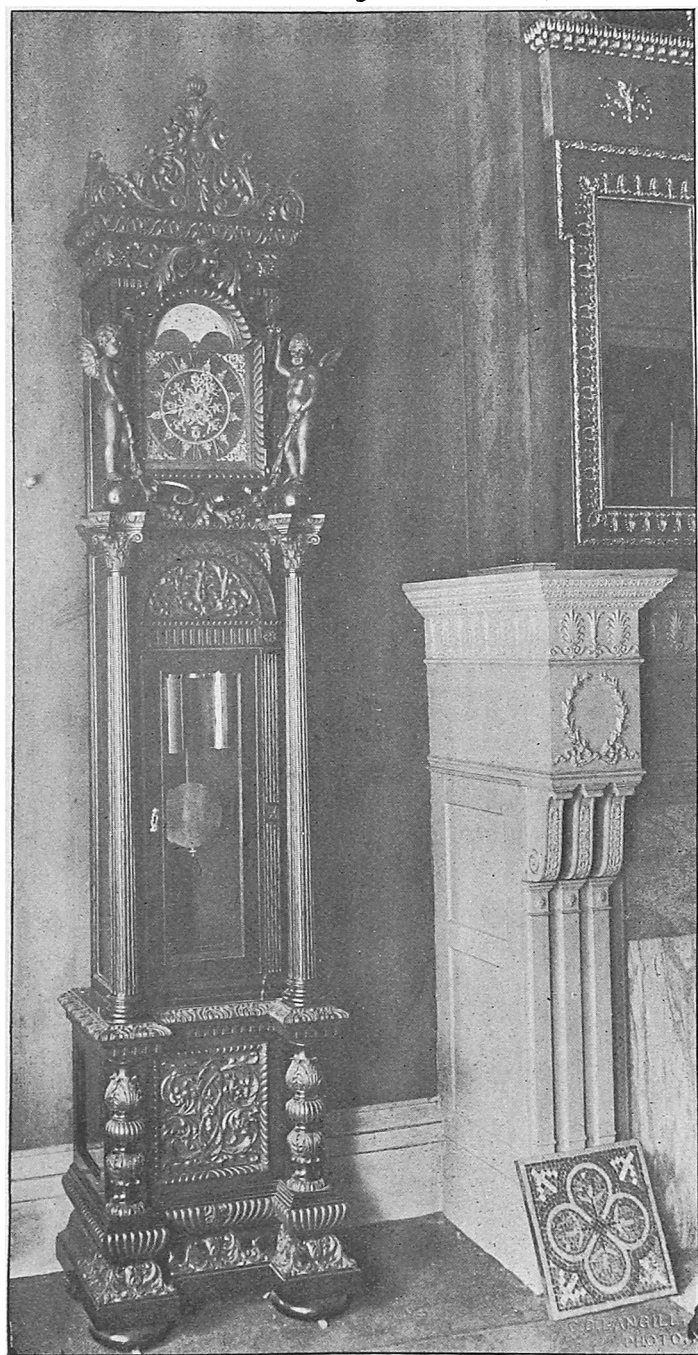
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silver bronze; the upper portion of each is of olive-tinted bronze, and the lower of solid hammered silver; charming plum blossoms gracefully entwine the bronze portions of the set. There is also shown a fish-shaped vase made of oxidized silver, which is a unique specimen of workmanship. The large bowl, with its trophy of colored plants and birds in relief, would seem to have been produced from the interior by some magical process, so true to nature do they appear. The vase itself is of rich old bronze, and the figures of bronze blended with gold and silver, producing an admirable and rich effect.



HALL CLOCK IN THE RENAISSANCE STYLE. EXECUTED BY C. A. HUTCHINGS.

The vase, displaying two crows in conflict, is of an olive-green color, whilst the birds, inlaid, are of a blue-black *shakudo*, the secret of which is known to but one house in Japan. It is beyond all praise.

The variety of shading in Japanese metalwork is a continual surprise and delight to the beholder. The Japanese have more nearly achieved the production of color harmony in metals than any other people; in many of their works we see gold, silver, copper, zinc, black metal, tea-urn bronze, green bronze and other metals and alloys brought together, and not only brought together, but so arranged that their colors are brightened by reflected lights, and brought into harmony by skilful juxtaposition.

If light is reflected from one sheet of copper to another many times it is intense red, if from one plaque of tin to another it becomes an earth-green, and, when all the effects produced by light, reflected by the various metals, is considered, we have open to us an infinite resource of polychromatic harmony.

Another point connected with Japanese metalwork is worthy of the most careful consideration, namely, the various textures given to metals: they seldom give any metal surface a bright polish—they prefer repose to glitter.

In working in silver the chrysanthemum is a favorite design. I saw a set of spoons manufactured for a naval officer which are superior to anything I have ever seen at home. There were twelve designs, each handle representing a different flower, beautifully wrought, while in each bowl was engraved a crest, the twelve representing twelve provinces, which, it is said, can be seen from a certain point on Fun-yama. With the *mon*, or crest of the province was used the flower which grows most prolific there.

One of the Japanese souvenir spoons—for the craze has reached even here—is made in the shape of the *samisen*, which is a musical instrument belonging to the guitar family, and which, when played upon, gives forth a sound that might be called the national wail, for the twanging of the *samisen* is heard every hour during the twenty-four.

The *Dai-Butsu*, or large Buddha, and the temple bells, are most marvellous pieces of bronze castings. Buddha is always represented as sitting on a lotus flower, sometimes with and sometimes without an aureole. He is seen as a teacher occasionally, but more often the face shows the incarnation of the blessed peacefulness of Nirvana.

The *Dai-Butsu* at Kamakura, although not so large as the one at Nara, is thought to be the most artistic. It is said that the eyes are of pure gold and that the knob on the forehead contains thirty pounds of silver.

The *tsuri-gane*, or hanging temple bells, are specimens of some of the best bronzework in the country. Many of them are made entirely of offerings from the people, who brought all their gold and silver treasures and laid them at the feet of the priests.

The majority of the bells, both large and small, are “decorated on the outside with Chinese proverbs and with *Len-nin*—angels in Nirvana, in rows of regular knobs. Usually several dragon-heads form the ears, on which they are hung very low, under a scaffold and roof in the temple court.

“They have no clappers, but are struck from the outside by a beam hanging and swinging from two ropes in a place which was raised up in the casting for this purpose.”

There is a sort of magic mirror in Japan which, while it reflects the sunlight on the wall, mirrors at the same time the raised figures on their backs, more or less distinctly. The peculiar property of these mirrors proceeds from the polishing, and is accidental, but can be easily produced. It is due to the unevenness in the convex arching which the reflecting surface receives in polishing, in consequence of the uneven pressure from the back, and is entirely independent of the chemical composition. Lately successful experiments have shown that mirrors can be made, not only of bronze and brass, but also of simple metals that will exhibit these magical properties in a like manner.

They are shown more beautifully than in the sunlight when a number of divergent rays fall on the mirror and are projected upon a white wall. In this way the forms of the figures and designs are seen sharply outlined in a bright light, while they are not to be found on the surface of the mirror.

#### HALL CLOCK IN THE RENAISSANCE STYLE.

THE hall clock shown on the present page has a mission of beauty in whatever position it may be placed. It is richly carved in the style of the Renaissance, the wood being deep-toned mahogany, and the dial of this particular clock is made of gold, the hands being of silver. It is fitted with a Westminster chime of bells, making it altogether a stately, most delightful and most useful piece of furniture. The casing was executed by Mr. C. A. Hutchings, the well-known decorator, of this city, who is to be congratulated on the success of his work.